

Ty Waltinger

8/11–19/12/2014

Opening 7/11, 7pm

Ty Waltinger's (AT 1962) working method combines the cultural and scientific history of colour with transient processes of nature. He paints exclusively with original pigments from the 15th to 20th century. After the complex processing of the pigment powder to paint, Ty Waltinger exposes his painted canvases to extreme weather conditions such as rain, sunshine and ice. During the production of one of his abstract paintings, Ty Waltinger works with 100 to 300 different layers of paint. During the work process, the paintings react to the weather conditions and undergo continuous changes. This method is based on profound knowledge of the chemical reactions of the used oils and pigments to changing temperatures, while incalculable natural process simultaneously become part of the artworks. Ty Waltinger's paintings thus combine in an extraordinary way the history of Abstract Painting and Land Art. The materials and his painting method are literally unique and lend his works additional relevance.

Cyclos Project

In 2002, the idea was born to bring back old pigments to their particular landscapes, after decades. Wind and pigments are flowing into each other, creating an artwork of short life, dissolving again due to natural influences.



Cyclos-Project at Tunisian-Algerian Sahara, Chott el Djerid (Tunisia), Tunisian Sahara 2002–2010

Sun follows Rain (2009–2010)

For about two years, this work followed a pre-defined concept. It was painted exclusively in the midst of nature and was exposed to rain, sun, hail and frost. These conditions transformed all the numerous layers of original pigments, as i.a. carmine red, real bordeaux, crimson, Terra Pozzuoli, lapis lazuli or ultramarina, all of them around 70 to 100 years old, in a steadily flowing process.



Sun follows Rain, 2009–2010
Zinc white, lemon yellow, real lime yellow old, English red old, Terra di Pozzuoli old, carmine red old and new, Bordeaux red old, crimson old (W&N), Lapis lazuli old and new, ultramarine, smalte old, cobold blue old, paprika old, ivory black old, titanium dioxide and mode red old on unbleached linen, unframed, 290 × 500 cm

Lapis and Parisian Blue over washed out Yellow (2014)

The stretched work was made in natural surroundings, lying on the ground, at the beginning of 2014. With the help of rain, the base coat was covered with lithopone, mostly old yellow pigments and essences of powdered metals. These materials from 1920–1950 flowed into each other and created a vividly coloured base coat. With continuing rain, further layers of valuable colour pigments from the turn of the 20th century, such as Parisian blue, cerulean blue and smalt, as well as precious black pigments and lapis lazuli were added.



Lapis and Parisian Blue over washed out Yellow, 2014

Lithopone old, titanium white, zinc yellow old, cadmium yellow dark, chrome yellow medium old, chrome yellow dark old, Senegal yellow, real Bordeaux old, burnt umber, sepia, Lapis lazuli, Parisian blue old, smalte old, coelin blue old, oven black old, ivory black old, ferric oxide black and powdered metal on grounded linen, unframed, 218 × 256 cm

Ten Blue (2013–2014)

The work on this painting started in Winter 2013. Very valuable and partially over 100 years old pigments were applied on the specially grounded canvas, such as ultramarine (out of four different productions), precious cobalt blue, and Paris blue, as well as a mixture out of real bordeaux and old black pigments from 1920. The rain of unusually warm days in January caused a continuation of colour applications. Today, elaborately mixed binder formulas with dammar, Venetian larch resin, borax and emulsions of oranges, pines, cloves, rosemary and walnut oil on the old base, show a pictorial surface with velvet and vividly coloured pigment layers.



Ten Blue, 2014

Lapis lazuli, cobalt blue old, real bordeaux old, madder red dark, cadmium ruby red old, black iron oxide, caput mortuum, oven black old, ivory black old, mangan violet old, phtalo blue, finest coelin blue old, paris blue old, ultramarine old (from four different productions) and different powdered metals on grounded linen, unframed, 215 × 240 cm

Triad in Bordeaux and Sepia

This painting was made outdoors at sub-zero temperatures, in Winter 2014. The frozen canvas was painted extensively in several work processes, with rare and mostly old pigments, partially from 1920-1950. The binders, specially produced for this painting technique, are based on elaborately produced recipes, with ingredients such as Venetian larch resin, dammar, borax, oils from oranges, cloves, walnuts and rosemary, as well as extracts from gallic acid and ox gall. In the cold, dry air, a pigmented ice layer was formed on the canvas, which let all the pigment crystal structures underneath dry naturally, for several weeks



Triad in Bordeaux and Sepia, 2014

Cyro Painting,

Real Bordeaux old, madder lake dark, alizarin-madder lake dark, cadmium ruby red, carmine red, sanguine, sepia, burnt umber, black iron oxide and ivory black old on linen, 214 × 365 cm

Frozen Real Bordeaux (2014)

In January 2014, specially prepared canvas was stretched out in the open air and was grounded with gallic acid and ox gall essences. The further treatment at minus temperatures, with mainly old real bordeaux, sepia and original ivory black caused an unusually wispy, needle-like ice crystal formation. The used binders as well as the pigments dissolved in it are mainly from the mid-20th-century.



Frozen Real Bordeaux, 2014

Cryo Painting,
Real Bordeaux old, madder lake dark, cadmium ruby, carmine red, sepia, black iron oxide and ivory black old on grounded linen, unframed, 215 x 200 cm

Flowed Vermilion (2014)

The canvas was stretched out on the floor in the end of 2013 and remained outdoors until the beginning of February 2014. Mainly old red orange and black pigments were steadily exposed to influences from rain and cold. The unusual warm temperatures and ground humidity let the original pigments from 1930–1970 flow into their old binder essences, i.a. with shellac, old larch resin and rosemary oil.

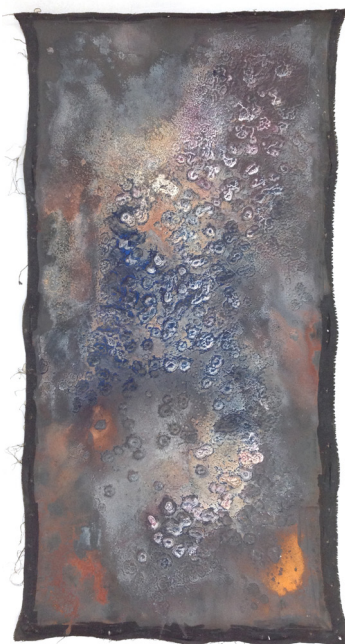


Flowed Vermilion, 2014

Lithopone (Pigment white 5) 60% old, titanium white, vermillon old, real Bordeaux old, carmine red, cadmium ruby red, sepia, burnt umbra, caput mortuum, oven black old and black iron oxide on linen, 165 x 215 cm

Parisian Blue in Freedom (2013)

For several months, the linen coated with pigmented earthclay has been exposed to influences of nature outside. During this time the Alabaster clay equipped with metals oxidated and began to take over the applied pigments. Nature intensely shaped the image surface with rain drops. During this process the precious and old pigments like French ochre, real Bordeaux and original Parisian Blue obtained their rich and authentic color depth.



Parisian Blue in Freedom, 2013

Mixing white, lithopone old, French ochre old, carmine red, real Bordeaux old, Parisian blue old, purple Bordeaux old, vine black old, burnt umbra old, powdered metals on Alabaster clay on grounded linen, unframed, 163 x 80 cm

Goethe's Secret (2011 – 2012)

The used pigments are from the collection of Johann Wolfgang von Goethe, which he used for the scientific studies for the creation of his famous theory of colours. This work was painted at sub-zero temperatures and contains clearly visible ice crystal structures, due to its processual creation. The surface is not covered and protected with varnish, which admits a deep view on the rare colour pigments.



Goethe's Secret, 2011–2012

Cryo-Painting,

Original chlorophyll, original indigo blue, original catechu brown, original logwood black, iron oxide and ivory black old on linen, framed, 50 x 40 cm

Queen (2008)

This work was made at sub-zero temperatures and shows a finely structured surface of dried ice pigment crystals. Due to the differently blended pigments vine black and old oven black – both blended in old essences – they show a unique three-dimensionality. The frostwork, whose different formulas at first rejected each other, has worked well during the drying process in the cold and has created a real image of nature. It was extremely difficult to obtain the delicate and natural-looking structure, during the natural and extremely slow drying period.



Queen, 2008

Cryo-Painting,

Titanium white, zinc white, vine black and oven black on linen, framed, 30 x 30 cm

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